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AMERICAN JOURNAL OF PHOTOGRAPHY

AN ILLUSTRATED MONTHLY
DEVOTED TO PHOTOGRAPHY
IN ITS WIDEST SENSE

Vol. XIX

AUGUST, 1899

No. 224

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PHILADELPHIA
AUSTIN C. LEEDS, Publisher
817 FILBERT STREET

NEW YORK: For Sale at BRENTANO'S, 31 UNION SQUARE

NINETY DOLLARS FOR PRINTS



The Canal at Belmont, West Fairmount Park, Phila., 1898

ERNEST HAECKEL

AMERICAN JOURNAL OF PHOTOGRAPHY

AUSTIN C. LEEDS, Publisher
JOHN BARTLETT, Editor

Issued on the 15th of Each Month

Subscription Price	· · · · ·	\$1.00 a Year
Foreign Subscription	· · · · ·	1.50 " "

ENTERED AT THE PHILADELPHIA POST OFFICE AS SECOND-CLASS MATTER

VOL. XIX

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PRINT COMPETITION

WE are glad to announce more entries in the August Print Competition, for Landscapes, than in the previous one. We hope several hundred prints of animal pictures will be entered in the contest closing September 20th.

Spread the information relative to these competitions and get all the amateurs interested.

CLOSING DATES

CLASS

No. 1.	Closed,.....	Water pictures (not seascapes).
No. 2.	Closed,.....	Landscapes.
No. 3.	Sept. 20th,	Animal pictures.
No. 4.	October 20th,....	Seascapes.
No. 5.	Nov. 20th,	Interiors.

All subscribers to the AMERICAN JOURNAL OF PHOTOGRAPHY are eligible in the competition. The decision as to the merits of the pictures will be made by an acknowledged authority on technical photography, and also by two well-known artists.

The criticisms of the awarded pictures will be published in the AMERICAN JOURNAL OF PHOTOGRAPHY.

THE AWARDS

1st,.....	Ten Dollars (\$10.00)
2nd,.....	Five " (\$5.00)
3rd,.....	Three " (\$3.00)

RULES AND CONDITIONS

All prints must be mounted, with the name of the competitor written on the back of the card. Title may be placed on front.

The number of prints submitted in each class shall not exceed two for any one sender.

No prints previously awarded prizes will be admitted.

Each contestant must be a subscriber to the AMERICAN JOURNAL OF PHOTOGRAPHY. Subscription may accompany the entry of the prints.

Prints must be sent fully postpaid.

When the sender desires the return of prints, stamps must be enclosed: otherwise the prints will not be returned.

Awards will be made in each case on the 15th of the month following entry.

AWARDS FOR WATER PICTURES

"A Day in June,".....	Charles H. Carroll, Elmira, N. Y.
"Cobb's Creek,".....	Wm H. Ingram, Phila., Pa.
"Ohio Canal,".....	E. C. Hrabak, Cleveland, Ohio.

OUR PRIZE PICTURES

T has been well said that no representation of any scene or incident whatever can produce any artistic effect upon the spectator without a proper and harmonious grouping.

Take for instance a landscape as represented on a Chinese plate. We have the sky with clouds in it, distant mountains, near-by hills, trees, water, shrubs, a river with a bridge across it,



A Day in June

CHARLES H. CARROLL

a temple of fine proportions, figures in various attitudes, but is it a picture? There is absolutely no grouping in it. There are all the elements to make a fine picture, but there is no unification of the parts to one harmonious conception of their relations.

Grouping is really a universal law of nature formulated by art and not, as one is apt to suppose, a mere product of arbitrary principles established by art teachers.

Nature pleases the eye in the disposal of objects by the subor-

dination of many to one, that is by giving unity in variety. The eye, however, must become trained to an appreciation of the beauty of composition.

Rocks, trees, mountains, plains and waters, may be said to be the features of a landscape, but the expression is from above—that is from the sky—and from the reflection of that expression in the water.

Our subject for competition for this month, is water scenes, and it will be observed that sky and water in the pictures are of paramount importance even when they form but a small portion of the composition.

Our call for water composition was heartily responded to, and a goodly number of examples were presented to the judges for selection, the general character of which was excellent, showing much study and artistic feeling and knowledge of the laws of composition.

The first prize is given to Mr. Chas. H. Carroll, for his picture entitled, "A Day in June."

One of the laws of composition has been admirably obeyed by Mr. Carroll in this picture. He has managed so that the two sides of the landscape shall not evenly balance, by introducing a small and a large mass, and centering the interest in the smaller mass, but still allowing it to radiate its influence into the larger mass.

Another principal he has also observed.

A scene entirely lighted all over is never as effective as one in which the highest light is concentrated to a small area as Mr. Carroll has done.

The play of light upon the water, the disposition of the foliage together with the reflection and the effects of light and shade are managed with much skill.

Altogether Mr. Carroll is to be complimented for his taste in selection, skill and composition and excellent technique.

Mr. Ingram's picture entitled, "Cobbs Creek, Philadelphia," is given the second prize.

There is much elegance and feeling of the beautiful forms of nature in this photograph as well as others introduced by the photographer, and it was rather difficult for the judges to determine which possessed the highest merits. But the one selected more properly belonged to the theme for competition.

Cobb's Creek, Philadelphia

WILLIAM H. INGRAM



Mr. Ingram's work both artistically and technically, is deserving of high commendation, and we hope in the near future to give our readers more of his good work.

The third prize is given to Mr. Hrabak.



E. C. HRABAK

On the Ohio Canal

In his subject, "On the Ohio Canal," although an angel or some other extraneous agency has been enlisted to trouble the water, he has succeeded in well representing by photography the effect, and the judges have accorded him the award.

Our publishers have instituted these print competitions for the purpose of stimulating the efforts of the photographer in the

search of the picturesque, and we trust that the next subject, Landscape, in its broad and general sense, will give us an opportunity of seeing some of the beautiful effects which this delightful province of the art has of late years evolved.

Our Frontispiece, "The Canal at Belmont, West Fairmount Park, Phila.," by Mr. Ernest Heckroth, was not entered for competition.

It is a beautiful quiet piece of composition, and the beauty of the scene is heightened by the skilful manner in which the artist has introduced his figures.

Figures in landscape are the life of the composition in more sense than one, but unless one knows how to introduce them, they mar rather than add to the effect, but Mr. Heckroth has beautifully managed the size and relation of the figures to the surroundings. He seems to have caught them unawares. They are wholly unconscious that they are contributing to our pleasure.

Mr. Heckroth is a professional, and therefore we shall not compliment him on his excellent technical work.

REPORT OF THE JUDGES SELECTED FOR DECIDING THE
RESPECTIVE MERITS OF PICTURES SUBMITTED
FOR COMPETITION.

SUBJECT, WATER SCENES.

The pictures submitted to us for decision, consisted of a number of very excellent photographs, evincing a degree of taste in selection and composition, but as many submitted did not come under the designation of water scenes, we were obliged, despite their artistic qualities, to disregard them in our assignment of the prizes.

We have selected as worthy of first prize, "A Day in June," by Mr. Chas. H. Carroll.

As second prize, "Cobb's Creek," Philadelphia, by Mr. W. H. Ingram.

As third prize, "On the Ohio Canal," by Mr. E. C. Hrabak.

[Signed.]

A. J. COSTELLO,

HENRY P. OSBORNE,

WILLIAM H. RAU.

WITH A ROLLHOLDER IN EUROPE

WM. H. RAU

IN the Spring of the year 1886, I determined upon a trip to Italy and Switzerland, to secure for lantern slide purposes some of the beautiful views presented by nature and art. True, I had passed through part of Italy on my return voyage from Egypt some years previous, but as we were then too intent upon getting home I was able to secure only a few of the



Fluelen—Entrance to St. Gotthard Pass

WM. H. RAU

more prominent subjects, and promised myself a more leisurely stay in this country of poetry and art. So at the earliest opportunity, with a pleasant companion, an indispensable requisite for any journey long or short, we set out; and not wishing to incumber ourselves with any needless baggage we began to look around for the most compact and portable apparatus for photographing. The celebrated Eastman Roll-holder had just made its advent in the photographic world, and what were then called stripping films were looked upon as something novel and strange, and with

a considerable degree of suspicion. Contrary to the advice of my cautious friends I determined to risk the success of the whole trip by their employment—being convinced by a good test of their capabilities and merits that they would not abuse my confidence.

The celluloid film which is now the only form in which a continuous sensitive surface upon a reel is made adaptable was then not known, or the difficulties of its employment not yet overcome.



Switzerland—Axenstrasse and the Alps

WM. H. RAU

In my journey through Egypt, Arabia, and the Holy Land, in 1882, I was the first to make use exclusively of the gelatine dry plate which was then just beginning to come in use, and my employment of it was thought to savor somewhat of rashness or presumption, and ominous prophets predicted failure or partial success; but the remarkable success attending that expedition gave me confidence in making use of well tested novelties.

It may be necessary to explain some little the character and peculiarities and virtues of the stripping film which has now become a

thing of the past, the celluloid film having so completely superseded it, notwithstanding it possessed many qualities superior to celluloid—there being little danger of the sensitive surface deteriorating by age or other agencies, and moreover there was no danger of encountering halation.

Of course the films required subsequent manipulation more extensive than with celluloid, and the modern amateur looks very



Switzerland—Castle of Chillon, Lake Geneva

WM. H. RAU

doubtfully at any process which demands much labor beyond pressing the button.

The stripping film consisted of an insoluble surface of sensitive gelatine emulsion attached to a paper support by means of a layer of soluble plain gelatine. The paper serving only as a temporary support during exposure, development, fixing and washing, could be removed or stripped off when the operation was complete and the negative attached to a sheet of prepared thick gelatine, so that when finished the negative did not differ greatly in appearance from a celluloid film negative.

Pinning our faith to this stripping film and convenient Roll-holder camera and providing ourselves with good lenses, quick shutters and the other photographic requisites (our amount of film being sufficient for 1000 exposures), with light baggage and hearts almost as light we embarked upon our voyage and after a short sail arrived in Antwerp about the middle of May. No officious custom house officer annoyed us by prying into our baggage.

We drove through the long narrow streets with tall old houses



Switzerland—St. Gotthard Pass and Avalanche Tunnel

WM. H. RAU

on each side, visited the grand Cathedral and the other churches, and of course did not forget the famous Zoological Gardens.

We felt reluctant at leaving Antwerp without seeing the numerous art treasures, but were obliged to hasten on to Brussels and thence to Cologne. We crossed the German border and although we were now in another country our baggage was left unmolested. I suppose the officials were probably infected with the photographic fever and looked rather indulgently at our photographic outfit.

Cologne has many antique remains, having once been a Roman Colony, hence its name. A number of the most interesting relics of former greatness were secured, but an enthusiast in ancient history would find a rich field here for his camera. The great Cathedral, the finest gothic structure in the world, was our objective point.

Antwerp Cathedral had seemed to me something exceedingly grand, but though I had seen Cologne Cathedral in a former



Louvre, Paris—Hall of Venus de Milo

WM. H. RAU

visit it had lost nothing of its grandeur and beauty. The effect it produced increased the more I gazed upon it.

On my former visit it was not quite completed, and perhaps may not be for some time to come, it being more a growth than a structure of stone, yet the exterior was not disfigured as formerly with the unsightly scaffolding.

We spent nearly the whole morning in examining it. What I saw would be quite impossible to describe—words seem inadequate to convey the impression that magnificent structure has upon

one. We visited the top and secured a number of fine panoramic views.

I cannot stop to describe our voyage up the Rhine to Mayence or speak about the magnificent scenery and picturesque ruins. One peculiarity attracted our attention ; we noticed that the masts and funnels of the vessels were hinged, so that when desired they might be laid on the deck.

At Coblenz and Eherenbreitstein we encountered bad weather, which interfered with our exposures and frequently we were obliged to use full opening of lens ; but we consoled ourselves that we were not bothered with the necessity of changing our plates and hunting some dark corner to accomplish our purpose. Of course, daylight films had not yet made their appearance, but we were eminently satisfied with having so many exposures on one roll, which simply required the operation of turning the key.

We passed on to Heidelberg, saw the great University and Castle, also the great Tun.

Leaving Germany, we entered Switzerland and arrived at Lucerne. Standing in our balcony we had a fine view of the mountains. The clouds had left the Righi, a mountain to the east of Lake Lucerne, and one could see the summit clear to the top. Beyond appeared dark peaks with heavy masses of clouds below them, and still further, quite amongst the clouds, what seemed a mass of gold, the reflection of the sun upon the snow of the distant hills.

We drove to the banks of the Lake and enjoyed a most beautiful view of the lake and the mountains—Mount Pilatus was in the distance, but seemed quite near, so deceiving is the atmospheric effect. The distant mountains on the opposite side of the lake were bathed in purple and the sun shone out upon the gardens and the trees and the cottages in the village. We did not fail to pay a visit to Flüelen. The scenery of this portion of the lake is strikingly imposing—one of the choice views we secured we here present.

Our visit to the renowned Axenstrasse required a climb up-hill of over 700 feet above the level of the lake. The road is cut, as you may see from the engraving, through the solid rock, and affords constant delight by the beautiful prospects it gives of Alpine scenery. Ascending the mountains by the St. Gothard Road, we reached the celebrated St. Gothard Pass and saw the wonder-

ful Fall of the Reuss ; but unfortunately, we were obliged to make our exposures during the rain. Passing through the St. Gothard Tunnel, a distance of $10\frac{1}{2}$ miles, we reached the borders of Italy and took the train for Milan. At Chiasso, a town on the border, we were for the first time in our journey annoyed by the officious custom house officers, who imagined our compact rolls were bundles of smuggled cigars, and I had great difficulty in stopping them from opening my exposures in broad daylight.

Our sojourn in Italy, however, was cut short when we learned that the dread cholera has made its appearance, and, after a hasty visit to Lakes Lugano and Como, we returned to Switzerland, and arrived in the city of Geneva—a place one interested in history would find exceedingly entertaining. We made a picture of John Calvin's house, and numerous other subjects, and then paid a visit to the celebrated Castle of Chillon, on the Lake of Geneva. We secured a number of charming views by making a hand camera of our apparatus.

Paris was our next point of destination, and though we met here with bad weather we exposed upon a number of well-known places and secured some characteristic street scenes.

The Louvre, of course, was visited, and our camera carried off some of the grand pictures and statuary there stored.

After a week's stay in Paris we crossed the Channel and arrived in London. At that season the day lingers so long that it was 10 o'clock at night before it seemed safe to change films in our room.

We visited the city of Oxford and the renowned University. We then took a trip to Kenilworth and other well-known places, passing over into Holland, where we were troubled both by the bad weather and the ubiquitous urchin, and we would have missed many a view had we not used our pneumatic bulb in making the exposures, and so deceived the annoying crowd.

We returned to Antwerp, and from there sailed for home, having been absent altogether two months, and having secured over 700 excellent views.

ADDRESS OF PROF. LORADO TAFT, OF CHICAGO

(Convention of P. A. of A.)

MR. PRESIDENT, LADIES AND GENTLEMEN: If I had had but about two minutes warning for this, I would have preferred it, but I am glad of the opportunity to speak to you this morning. You know I have been talking considerably, perhaps more than some liked. I have distributed myself along through the gallery there, and if any of the photographers wished my opinion of their work, I was glad to express it. I have said some rather mean things perhaps from your point of view, but I have been so encouraged in doing this, you having been so very kind and urged me so earnestly to say just what I thought, that I have felt perfectly free to express my opinion, as I did last night to one gentlemen who asked me what I thought of his picture, and I told him he had some of the best and some of the worst things here, to my mind.

Each one uses his own standard, which to him is imperative, just as in religion, conscience and duty, each one has a standard of his own. While sometimes I think that modern painters are the most narrow of people, there is good reason for it. Each painter is trying to do his work according to his ideal to which he approaches as nearly as possible. What he achieves is the result of a great deal of thinking and a great deal of study on his part. He weighs everything in his own mental balance, and the thing which he does is therefore right to him; and consequently the thing which the other fellow does is usually wrong to him.

We sometimes grow weak by becoming too broad. I admire the man who can appreciate work of every class; I think he is happier perhaps than the other man, because his horizon of enjoyment is greater; but the worker must necessarily have his own standard and work by it. But then conscience may be trained, and it may be an artistic conscience. It is possible for every one of us to learn to make progress.

I was surprised when I reached here a few days ago to find that there are two decided elements, two decided camps among the photographers. That is, the artists in their line and the imitators of the old. To some of us the old masters are the foundation of our faith; they are like the Bible to the Christian. We take it for granted of the old masters as of the old Prophets, that what

they said was true, and we found our belief upon that. So when I find here that some of you considered that a mere species of rot—as it was so retailed to me—that the old masters had nothing to do with the modern masters, modern photography, I was a little startled. I hadn't just met with such expressions in Ohio last summer where I received my very first experience of photographers—because I may as well confess that I know nothing about photography in general, as you will find out. I have had nothing to do with them in their personal relation except last summer in Ohio. There I found a band of people so earnest, so appreciative of the artistic in general that I took it for granted that that was the spirit of every photographer in this country; and so I was a little bit startled, shocked, when I heard such expressions as I heard yesterday in regard to great artists. There are artists in music, in literature, in painting, in sculpture, and as well in photography, but the further I get, the more I study, the more evident do I find it that the same underlying principles apply in all these departments of artistic expression. You can follow the analogies even into poetry, literature and music. There is art in position; there is art in music; there is art in light and shade. All those things follow the same rules. You simply change your manner of doing the thing, but the principles are the same. I found myself running up against rebuffs every few minutes, a most courteous, delightful opposition. I like it. It is delivered with intelligence, and I like to hear it. I have found that there is an entirely different standard erected by some of you for the photographer and the painter. I don't quite believe in that. You have not won me over yet. In fact, the more opposition I hear, the stronger I feel in my view, and I suppose the stronger you feel on your side—some of you! This is what I am worrying about, the fact that some of you consider detail everything in your art. A certain amount of detail is good; a certain amount of detail is necessary in every art; even in sculpture I love to see even the veins and the arteries throbbing, as was suggested here the other day, but I don't like to see a marble bust that you can comb with a fine tooth comb. I don't want to see every hair. Neither in the human face in a photograph do I care for a microscopic illustration of the pores. If you are going to do that, why don't you take a stronger lens and make the pores still more evident? Why don't you make it scientifically accurate to the

most minute ramification of every pore? Why should you delight in representing every individual hair? Why don't you go further and illustrate the follicles themselves? You could show each one of the hairs if your lens was strong enough, if you really believe that to be of interest to the public. You say the public demands such minute attention to detail. You say your first consideration is financial success. I grant that that object is legitimate enough; we have all got to live; but I claim the public do not ask that. Many of you think they do, but you have trained them to it, you have told them that was artistic perfection, that every single wrinkle—except in a lady's face, where there are no wrinkles—has got to be represented, and counts as so much towards success. I don't quite believe in that. I don't think that is a necessity. When I look upon the face of a friend I am not looking for moles, or counting the hairs that come out of those moles on the face. I am not looking for each individual wrinkle or the pores. I am getting a general impression of that face in the mass. So, let me say, the modern painter's effort is to discover that treatment which will best give the general effect, as it may be gathered at a glance, seeking to carry most closely the illusion of nature. And in your work I think first you will have a number of faults to correct, many of you. To begin with, avoid those black shadows which many of you think belong to the work of the old masters; that is a great mistake; their black shadows were not black rings, which to me make a portrait very unpleasant. I look out at this audience and do not see the individual hairs, I don't see the moles on your faces, but I see you floating as it were, in atmosphere—though I know there is solid ground under each of you, to be sure. Yet I don't believe in people being cut off in black vignette style. I don't feel the atmosphere surrounding your faces. I see the faces clearly defined, those nearest much more distinct and sharp than those further back, but even at this distance I see distinctly those. So in a photograph you want to respect that field of atmosphere; you don't want your figure portraits looking out from frames, but let them appear as if sitting back ten, fifteen feet, whatever you think the natural distance. Be consistent and you will carry with it all a persuasive illusion of truth; you will make those people believe the things are true to the reality. Some one has said he wanted to paint his pictures so they would look like "folks;" so must you aim to have your

pictures like "folks." I believe in that ; that is the final object of your work. But we do not meet folks every day out in the sunlight, but oftener in a room like this ; we very seldom see folks in a sharp cutting light such as that of the old-fashioned painter's studio—I don't mean the great masters, but imitators of the masters.

Above all, you don't see babies, children, cut out as though made in cameo. What can be more beautiful than a little child dressed in light colored clothing, just like a little tender flower, treated as Core, the photographer of children, does it ? There is a man who puts feeling and sentiment into his work. I never met him ; this is not an advertisement, but an expression of my personal feeling for his work. He makes every picture individual ; even in the framing of the picture he respects the character of his subject. So, when I see some of you taking graceful children, those sweet little faces, and making them look as though they were burned out all around with a hot poker, and the little arms looking like gas pipes in their blackness and shadow—little quadroons, although there is nothing prettier than darky babies, perhaps—but that is not what you are trying to represent ;—I feel that the true conception has been missed ; such faces are not good characterizations. The treatment is entirely inappropriate to the subject.

To go on to other things with which I have been quite strongly impressed ; I feel that in general exaggerated lighting of the head is a detriment. I feel that as far as possible a softer treatment of the head is a little better than those extremely round heads. I like strong lighting for strong rugged faces ; but ordinarily you will get nearer to the illusion of life, the effect of nature as you see it in the streets where you meet people in public places, if you have a softer and more diffused light.

Another thing which strikes me very unpleasantly is the cutting off of a figure within a frame. The frame should do the cutting off. We all have to be cut off in our prime sooner or later, it may be ; but to vignette the figure and leave the head and shoulders floating in blackness seems like a very sad fate to me, very unpleasant. I think you should always represent the figure as far as you go, throwing it a little out of focus, a little out of intensity, concentrating on the face ; but let there be some legitimate means of stopping the figure rather than stopping it with a vig-

nette—not that cutting off with a black vignette. I could go on indefinitely, because our arts are closely related. Very many of these things which I see among your exhibits here appeal to me strongly as a sculptor.

I feel the essential thing is the face. Everything else should be subordinated. I think we are at a disadvantage in photographs, because the details, for instance, of a lady's hat, are so inflexible, so insistent in the photograph. In nature the head is generally bobbing ; we toss the head around and smile. You are looking at the lady and her face, studying her, not the head. In the picture in the exhibit the technical effects shown in the lady's hat are fine, from that standpoint ; the shadow under the hat is fine ; that was evidently the object sought in the representation ; it is a beautiful piece of modeling ; but after all it is the head that cries out for attention. I am getting a little tired of the punctures of the hat, the embroidery, etc. It is the hat, not the face. How to avoid such difficulties I cannot see. But this man is broad enough and big enough to learn how to avoid them if he tries. The impression on me is not that of a portrait of a lady, but of a lady's hat.

But I would much prefer to dilute this and give it to you in individual doses in the other room. I enjoy talking with you before your groups of work. I never go before the best work without discovering beauties, and, presently, some faults. I am making delightful discoveries in there.

The best thing in that place is the evident desire to progress, the fact that you are learning to do things better all the time, setting an example for emulation. I see there, too, something which should make every American proud of his country, the splendid types of people among the lowly, no low browed peasantry such as you see in Europe among the men and women with the hoe ; but beautiful women, strong and rugged faced men, lovely flower-like children. Those testimonials to American manhood and womanhood which I find there make me grateful to the photographers who have brought them together as so many beautiful examples of their art.

PHOTOGRAPHIC REALISM

MY Mistress' eyes are nothing like the sun. Coral is far more red than her red lips." So Shakespeare naively tells us in one of his sonnets.

A protest of common sense against idealism, so called, which will have that the actual world is too crude for representation by art; that things in themselves must pass through the alembic of the imagination, and lose some, at least, of their definite likeness to nature before they can be accounted art.

The supporters of this doctrine would fain have "a new heaven and a new earth," wherein dwelleth idealism, forgetting that

" The meanest flower which grows can give
Thoughts that do lie too deep for tears."

Now as photography has no other resource than the representation of nature absolute, and hence it must of necessity be intensely realistic, we shall have to show that the counterfeit presentment of nature is a measure of our faith to her claim for a place in art.

To be original it is not necessary to make a voyage to the moon, or to transplant ourselves to fairyland, but to see in nature something which has escaped the ken of everybody else.

The pictures that stand unrivalled in the history of art owe their preëminence and perfection to one and the same principle, the immediate imitation of nature.

The perfection in each arose from the truth and identity of the imitation with the reality.

The beauty and grandeur so much admired in the Greek statues was not a voluntary fiction of the brain of the artist, but existed substantially in the forms from which they were copied and by which the artist was surrounded.

In the Elgin Marbles, which are said to be the work of the great Phidias, there is no trace of fastidious refinement and idealisation, but all the ease, simplicity and variety of nature.

Even the details of subordinate parts, the loose hanging folds in the skin and the veins on the belly of the horses are given with anatomical exactness. They are almost like casts from life.

As the Greek artists copied from Greek forms, so Raphael's expressions were taken directly from Italian faces. It has been

remarked that the women in the streets of Rome seemed to have stepped out of his pictures on the walls of the Vatican.

In his cartoons and in his groups in the Vatican, there is hardly a face or figure which is anything more than fine individual nature finely disposed and copied.

The masterpieces of Correggio have the same identity with nature, the same stamp of truth and reality.

Vandyke's portraits are mostly of English women. They have the peculiar nationality, the refreshing air of simplicity and modesty which contrasts with the voluptuous beauty of Titian's women, which are also typical in form and expression.

The great masters, almost without exception, painted with the greatest fidelity every detail in the foreground of their pictures. In Raphael's cartoons, "The Miraculous Draught," and "The Charge to Peter," we find common sea plants with their peculiar shaped leaves and clusters of blossoms so accurately delineated that a botanist might tell the species.

Ruskin tells us that Giotto became great and master of the great, not by any ideal principles of selection but simply by being interested intensely in what was going on around him; by substituting actions of living men for conventional faces, and incidents of everyday life for conventional circumstances.

It would be needless to prove that the Dutch painters copied from actual objects. Their pictures show that there is nothing in nature, however mean or trivial it may be regarded, which has not its beauty and interest if truly represented.

Ruysdall's woods and sparkling waterfalls are to be vastly preferred to the most classic or epic compositions ever evolved from the imagination.

Tragedy and comedy are united by Hogarth with the same truth to nature and the same relief of each other, by contrast with which they are united by Shakespeare.

Leslie remarks upon the ingenuity with which he makes the most apparently trifling objects in his pictures tell a story or suggest a moral. "Indeed, after we have made ourselves acquainted with all his leading incidents, there is scarcely one of his pictures in which we shall not find latent touches of the highest relish, brought about by realistic representation of objects, commonplace and vulgar enough, but which serve a double and sometimes a treble purpose."

In the marriage scene in the "Rakes' Progress," we are shown an old church with cracks in the walls and a fracture running down through the table of the Ten Commandments; the Creed defaced by damp, and a cobweb over the opening of the collection box.

And in the "Enraged Musician," we are shown the dustman with his noisy bell, a ballad singer, a man playing on a bagpipe, a scissors grinder, not far off we read a pewterer's sign and to add to the din in the distance is a church with a belfry. All these intensely realistic objects are made to tell the story in the most expressive way.

There is enough of interest in the drama of everyday life, in the simple domestic scenes we love to contemplate, to make beautiful pictures whether by pencil or camera, without the need of escaping into a dreamy reverie of things or getting ecstatic over symphonies in yellow or nocturnes in blue.

It is the treatment of the subject, no matter what the subject may be wherein the greatness of art is manifest.

We are forever deceiving ourselves with names. We call one man a great painter because he has chosen a great subject full of pathos in itself, though meanly set forth upon the canvas; another we call a painter of common life and rank him as an inferior mind delighting in low tastes because he has chosen some humble subject, though his work be rich in thought and suggestion.

It is after all the mean things in art as well as in life which often confound the great.

Indeed the greatest minds delight to deal with the simplest themes.

Burns did not think a poor mouse too mean an object to give expression to a beautiful sentiment; nor did Rembrandt despise the pictorial effect derived from barns and rustics.

The object of art is not to change nature but to interpret nature: to render a scene or an incident so that it shall give delight to the beholder, not by the novelty of unreality but by the originality of unexpectedness.

This originality is not wholly denied to photographic art. In art the greatest grandeur may exist with the greatest accuracy of detail, just as it does in nature.

But accuracy in detail without breadth of conception does not constitute grandeur.

The mere copying of what everyone sees or is forced to see from its obtrusiveness is not art, else the painting of onions and cabbages would be as praiseworthy as the painting of

“The moving waters at their priest-like task
Of cool ablution 'round earth's human shores.”

To be of artistic value, a painting or photograph must not be a dull bodying forth of prosaic facts.

It will not suffice to point the camera at everything and expect to arouse the poetry in men's souls simply because we show them nature.

Photography may be made suggestive just as a painting is made suggestive, by the proper manipulation of the commonplace realistic things about us, their proper association, combination or contrast. Just as Hogarth used tin horns and bagpipes, cobwebs and cracks in the wall to tell a story full of high moral purpose and depth of feeling.

“*Imaginary work,*” as Shakespeare styles it in his poem of “*Lucrecess,*” is not the creation of some fancied ideal, but the reproduction of the most realistic scenes coupled with the power of selection and concentration which allows the mind of the beholder to create, as it were, from those suggestions, in themselves intensely real, a grand and beautiful conception.

Without this power of suggestiveness the parts which stand for the whole-to-be-imagined painting and photography, degenerate to a mere handicraft.

Photography is often suggestive. It is not necessary to make our pictures so palpable that nothing is left the mind to speculate upon, nothing for the imagination to supply; nor so obscure in their presentation that it is necessary to interpret like the players in *Midsummer's Night Dream*.

“This lanthorn does the horned moon present
Myself the man in the moon.”

But we are assured that the reproach of intense realism as militating against the artistic claims of photography is unfair when photography produces in addition the quality of suggestiveness, since we all know:

“O how much more does beauty beauteous seem,
By that sweet ornament which truth does give.”

THE ILLEGITIMATE IN PHOTOGRAPHY.

Read before the Convention P. A. of A. by J. H. Schneider.

MR. PRESIDENT, LADIES AND GENTLEMEN: About two weeks ago I got a letter from the Secretary of the Association requesting me to prepare an address on the subject of "The Illegitimate in Photography." The Secretary wrote, "Program is out, and no excuses go." So of course I had to go and do something. I will not, however, keep you but a very few moments, and if what I have to say shall prove of interest, and elicit discussion, the object of my paper will be attained.

On the few remarks I shall make on "The Illegitimate in Photography" with the intention of arousing discussion, I will have to begin with the purpose of Photographic Conventions.

In brief: We meet for improvement, and to improve we must observe the work of others as displayed, is or should be their best efforts, and when we have the best efforts to study there is always something to learn. In speaking of best efforts, I come to one class of the illegitimate, and that is the so-called freak, or accident. If we are gathered here to reward careful, painstaking conscientious work, how can we consistently reward the result of an accident or failure? (Applause). And that is just what has been done on some occasions. In one instance the party receiving a reward or prize said he had thrown the negative away, being so much undertimed as to render it utterly worthless. Seeing certain effects in a painting, he one day brought it from the waste basket, and making a print, the picture was of course flat, weak and grey, called it "Winter Twilight," or some such name, although the exposure was made in mid-day. Now, was it improper to award a prize to that picture? Some might say a man deserved it for taking advantage of the effect to produce his picture: others would say "what is the use of our trying to improve in our work by careful study, when a failure gets the prize over our honest efforts?" (Applause). We surely cannot improve by a failure held up to us as a standard of excellence. Under this condition the work was not legitimate.

Now, in another connection I might mention the etching or other work done on negatives, by which effects are sought after that cannot be produced by pure photography, such as the intro-

ducing afterwards of water, rocks, trees and various other effects. In most instances it would have been better left undone. Whether done well or not, it has no place in photographic composition, as a draughtsman or an artist is one thing and a photographer another. Such work might be entered in a class of its own, but should not be placed in competition with pure photography, as a man may be thoroughly artistic in photography, and unless it is a special gift may not be able to draw an object, no matter how many pictures of this kind he studies. Therefore, at a convention for photographers, pictures containing other than that which can be produced by photography, pure and simple, should be considered illegitimate.

Our intention should be, after seeing the best that can be produced with camera and plate, to try and equal it.

The camera and plate is to be had. All it needs is brain and study back of it. It is the study of a life-time to pose easily, light properly and get on your plate what you are after, without taking the time to look around for accidents, or learning to draw.

Sometimes I have heard the word "illegitimate" applied to certain odd effects in lighting and printing, but if they are the results aimed at and produced by means within photography I should not consider them illegitimate, though often not in good taste.

Photography is no longer in a primitive state. The time when chemical alone were the greatest virtues to be sought for is past. We now have our plates given to us in uniform quality, with the necessary formulae to obtain the best results. Then why consider chemical results in awarding prizes? There has been such progress made in a true art way, that we should not look to the art qualities as the greatest factor of merit in modern picture making. It will be safe to say that a man acquainted with the necessary art principles, and starting out to make his pictures based on this knowledge, will not stop at having his composition and lighting correct, but will look to his chemical work to properly render the effect he wishes to produce. Therefore, recognizing one, we may recognize the other.

Another point that should be considered in this advanced period, is originality or individuality. To destroy this would be the greatest wrong. We should also always put as much of ourselves in our pictures as possible, adhering still to the art principle

involved. And I will repeat that any effect, no matter how odd, if it was one sought for knowingly, and was obtained by a purely photographic method, will have to be classed as legitimate.

However, I do not believe in encouraging absurdities under the guise of art. I sometimes feel that a good many of us trust in a blind way to the word "Art," to excuse us in making any kind of freak. By the word "Freak" in this instance, I mean any effect produced outside of the limits of good sense and good taste.

ON COLORING PHOTOGRAPHS

SECURE a print on paper a trifle larger than the picture, procure a light pine flat moulding frame, or four pieces of flat narrow wood fastened firmly together will do. The object of the frame is to furnish a support for the photograph, so that you may paint upon its surface.

Moisten the print and while thoroughly moist paste it to the frame so that the margins of the print just cover the boards, and the photograph occupies the clear space between. Dry slowly away from the fire.

Care should be taken in the pasting so as to have the print perfectly secure. In our practice we find the best way is to place a damp blotter on the middle of the print so as to keep it moist until the edges are sufficiently dry to resist the contraction of the paper.

The engraving while moist hangs loosely, but as it dries it becomes quite tight like a drum. When thoroughly dry, it is ready for the varnishing. The varnish is made as follows :

Balsam of Fir,	3 ounces.
Alcohol 95%,	2 ounces.

Mix well, then add one ounce of pure spirits of turpentine.

Pour on some of this varnish on the back of the print and rub it in with a bristle brush. Repeat this operation five or six times at intervals of fifteen minutes.

When thoroughly transparent place it where it is free from dust and allow it to remain for a week or two. It is then ready for painting.

Look the next day after you have finished the varnishing and should you observe any white spots apply a coating of spirits of turpentine.

These spots will not appear if on first varnishing sufficient varnish is used to allow thorough absorbtion by the paper. If during the varnishing dull spaces are noticeable, it is an indication that the varnish has not been absorbed here and if more varnish at the time is not applied to these spots, white spots will subsequently make their appearance.

When properly done the picture will be almost as clear as a sheet of glass.

The painting is done from the back and touched up with color on the front.

The color which of course is oil paint when applied to the back should be in considerable body, the shading being affected by the shading of the photograph.

Of course much of the beauty of the result depends upon the taste of the painter and only general hints can be given.

Three sizes of sable brushes are necessary, one quite small and with a good point for fine touches.

Flesh tints : White, Naples yellow and a very little vermillion. For children the Naples yellow must be reduced in amount or omitted altogether.

For very dark complexions, Indian red and white.

Light hair—raw umber and white.

These colors give all the shades of light and dark brown hair : Flaxen hair—raw sienna and white

Golden hair—raw sienna white and a little burnt sienna.

Distant mountains—permanent blue, Naples yellow and Venetian red.

Nearer mountains, use yellow ochre instead of Naples yellow.

Mid-distance, allow the yellow ochre and blue to predominate.

Distant foliage—yellow ochre, deep chrome, Antwerp blue and a little Venetian red.

Near foliage—chrome and Antwerp blue with a little white.

Very bright high lights or foliage :

Emerald green, chrome yellow and a little white.

Brown foliage—burnt sienna, deep chrome and Antwerp blue.

Greys, white and a little ivory black or another grey. Naples yellow, permanent blue and a little vermillion.

Pink—rose madder and white.

Blue Eye—permanent blue and white.

Hazel—Naples yellow and a little raw umber.

These tints are all for painting from the back. Any part of the picture it is intended to have brighter must be glazed over from the front with transparent color.

For instance, a bright red drapery is coated from the back with vermillion and with crimson lake diluted with megilp on the front.

Pink flowers or dress, paint from the back with rose madder and white and on the front glaze over with rose madder.

Blue dresses or flowers, back with Antwerp blue and white and finish on front with blue and megilp.

Yellow dresses or flowers—back with chrome and front with burnt sienna, weakened considerably with megilp.

Lips—with vermillion and white on back and vermillion and megilp on front.

All colors used for back painting must be opaque colors.

Look occasionally at the front to see that your colors are properly blending.

For painting water—

Water is generally the reflected color of the sky, unless something intervenes to overshadow it.

In such cases make the back part with verdigris, vandyke brown and a little yellow ochre glazing with verdigris, vandyke brown and megilp on the front.

If any light ripples are introduced, use the Naples yellow very sparingly with the above combination.

When the painting is entirely finished, let it remain a week or so to dry, then give it an even coat of mastic or outside varnish. Keep the painting flat until the varnish is dry or you may cause streaks.

It is then ready for the frame, the rabbet of the frame being wide enough to conceal the margin around the print.

Pictures so painted it is impossible when artistically done to distinguish from fine oil paintings.

Some prefer to paste the print face down in optically contact with the glass, but the colors then have a peculiar look not at all resembling a painting and besides so mounted one is not able to work from the front.

However, if it is desired to so mount the photograph, the same manipulation with the varnish will suffice to make the paper transparent.

YACHTING VIEWS

It is not necessary to own a yacht in order to be able to obtain beautiful marine and shipping pictures. The Frenograph here reproduced, which was taken from a Canadian canoe on the River Thames, could have been more successfully obtained from the bank of the river.

COMPOSITION

is the all-important question upon which success depends in this class of subject. In views of shipping it is seldom possible to alter the arrangement and position of the objects themselves, but it is generally easy to change the point of view from which the picture is taken. The size of the principal object in the picture must be carefully studied in the finder. It is a common fault to photograph a yacht or vessel too far off. It will then appear so small as scarcely to be noticeable in a barren expanse of sea and sky. On the other hand, it should never be so close that it is not entirely included in the picture. To see a mast or bowsprit cut off by the edge of the picture gives a most unpleasant appearance, and there should always be a margin around the vessel. No rules can be laid down as to the arrangement, but in general it may be said that the prominent object should not be in the exact centre of the picture. A view of a single yacht whose height is greater than its length will generally look best in a vertical-shaped picture, but the view must be carefully studied in the finder to decide these points.

LIGHTING.

The position of the sun is a most important point to be considered. In most cases it is best to photograph from such a point that the sun illuminates the side of the vessel that is towards the observer, especially if the sails are dark. If the sails are white, it is advisable to have them, at any rate, partially in shadow. On the other hand, if the water be calm, and good reflections are to be seen, a most pleasing view is obtained from a silhouetted ship with heavy black shadows in the foreground. Perhaps the most effective marine views are made by the reflections, and the Frenographer should be quick to take advantage of them. But the best pictures are often obtained by disregarding the "rules of the game," and although we do not generally recommend pointing the camera towards the sun, if it be fairly high up in the heavens, or be shielded for a moment by a cloud, so that it does

not actually form part of the picture, pleasing effects may be obtained with the sun in front casting silvery gleams of light on the waves. If it is easy to be "at sea" with the camera on land, obviously it is more so when on a yacht, and a few hints may be useful.

EXPOSURE.

Very short exposures must be given—first, because of the motion of the object; second, because of the movement of the camera; and third, because the light is almost always excellent in such views. One-eightieth of a second with the first or second stop is recommended. You are more likely to get a sharp picture if your yacht be going in the same direction as the vessel to be photographed. The picture will be sharper if the object be coming towards or going away from you than if it be broadside on, as the apparent motion is less. If your own vessel be pitching, the time to expose is at the point when the motion changes, as the movement will be slowest at that moment.

It is most important to notice that no part of the rigging or other obstacle is in front of the camera lens. We have seen otherwise beautiful views marred by the appearance of a blurred image of a rail in the middle.—*The Amateur Photographer, (London)*.

COARSE GRAIN IN NEGATIVES

JAMES KAY

ASLOW plate, that is one which is generally used for making transparencies or lantern slides, has a much finer structure than the very highly sensitive plates used for motion pictures. The enlargement to which the lantern positive is made to go for purposes of exhibition makes the fine grain structure of the slow variety all that is to be desired.

Though we are obliged to put up with the comparatively coarse grain to secure rapidity in the plate, fineness of grain would be a condition greatly to be desired, especially in astronomical photography, and also in some of the recent diffraction color methods. But what I wish to call attention to chiefly, is the coarseness of grain in our negatives so prevalent during hot weather, an annoyance which one does not meet with in negative making during the cold weather, and which therefore cannot be blamed upon the plate which is too often the scape-goat for bad results.

The coarseness of grain does not make its appearance during development or really after it, but on examination after fixing

and drying. The negative which up to this time has delighted us with its clearness and softness, suddenly as it were, develops a granularity often presenting the appearance as if the exposure had been made through a fine grained screen, like that used for half-tone work. You may call it a sort of frill, but it is not exactly a frilling and seems to arise from a decomposition of the gelatine and no doubt is due to the prolonged drying incident upon humid hot weather ; for when the weather is even very hot, and the air dry, there is less liability to the coarseness.

The remedy would therefore seem to be recourse to quick drying. During the humid summer weather frequently, patches of wet persist upon the negatives even through the drying has been going on all night. These patches are of different density from the rest of the negative and require extra retouching not to show themselves in the print. During hot weather ice-water should be freely used both in developer and fixer, and to ensure rapid drying and escape from granularity as well, there is nothing so valuable as formaldehyde. Immediately after development is completed, rinse off the plate with ice-water, then place in the bath of formaldehyde, (1 drachm of formaldehyde to eight ounces of water)—rock the plate for half a minute and then place in the cold hypo.

After fixing, place again in the formaldehyde solution for a minute. The negative may then be washed in the usual manner. I never give over half an hour's washing in running water. Since the great importance after all is thorough fixing, imperfect washing is subsequently easily remedied without any injury to the plate if intensification should be needed. The presence of hypo from imperfect washing will not be disastrous in connection with the mercury used in intensification—while the hypo which is in connection with the silver and which has not been fixed in the hypo will produce an almost indelible yellow stain in the film. The formaldehyde itself causes the drying to proceed much more rapidly even in a humid atmosphere and besides as it hardens the film, artificial heat may be used to expedite the drying without any danger of injury to the negative. The negative may even be dried over a flame or in the blazing sun, but generally it is best to place the negatives where a current of air may circulate about them, there being no objection whatever to hot air, even from a furnace or range. The electric fan which has become a house-hold necessity in this torrid climate of ours, would be just the thing for a means of rapid drying of the film.

VALUES

THE term "relative tone," or "values," has reference to the strength of the different tones in the picture or photograph ranging between the deepest black and highest light and has really no reference to color.

The whole effect of light and shade, the standing out of one part from another, is dependent upon the true rendition of values. The vocabulary in use relating to light and shade, is utterly inadequate to convey that knowledge of its phenomena that a painter or photographer requires.

It comprises merely the terms : light shade, reflection, half light, half shadow. You know how the process workers denominate their reproductions "half-tones" for want of a better word to designate a block for printing, which shall render to perfection the relative tones of the original.

All light, with the exception of that belonging to self-luminous objects, like the sun, or a flame, is either a reflection of light from the surfaces of bodies, or transmission of light through those that are transparent or partially so ; the focus of light on a globe, for instance, is therefore as much a reflection as that appearance on its shadowed side, which, in ordinary language is called the reflection ; and, as to the terms, half-lights, half-shadows, they but express, if literally understood, single degrees among the endless gradations from light to dark.

In studying a picture we are all apt to isolate the different parts of it and so direct our attention to them individually that we forget the relative tone of the whole. If we should construct our picture with only due regard to the individual forms, however much we might obey the laws of composition as regards the balancing of lines, our production would be apt to present a very flat appearance, one part would not stand out against the others.

There ought always to be a balance of the masses of a picture in every good composition, and though it is almost impossible for the photographer to fall into the error of the pre-Raphælites, who were quite unaware of the value one object bears to another, yet there is danger, especially where he has control of his subject, as in very many genre groups, of reversing the values and producing in his photograph the very opposite of what he intended.

If the light in a landscape should come from a distant back-

ground, the strongest values would be in the immediate foreground. The grass and shrubbery and trees would be dark in tone, and consequently almost black in the photograph when printed on paper.

As the landscape recedes, the value of tree trunks and their shadows begin to diminish. Instead of a distinct intense black, they are more or less broken and somewhat less intense. Farther back the trees show less distinct and the foliage is made up of delicate black lines, broken by the light in such a manner that instead of being black it looks gray. The sky, of course, would be the white of the paper.

Now, if any tone should be given too dark or too light in this receding from the foreground to the distance, it would be false in value and would make the picture seem, untrue and unnatural, to one who knows. So that, you see, there is a scale of gradation from black to white—the most intense white.

There may be cases where an accidental object, for instance, may produce a false value, because, as it were, it is out of place. A white house in shadow, in the foreground of the picture, might upset the tone of the picture by being pitched in a key as high as the sky itself. The artist has a means of toning down this intensity and the photographer, by manipulating with his print—monkeying with it as the old school photographer derisively calls it. We are not discussing the legitimacy of masking, etc., and shall merely say if photography is an art the photographic artist has just as much privilege to exercise his taste by artistic dodges as the painter.

In some photographs of interiors, where the light comes in at a window and strikes upon a picture hung upon the wall, a picture with considerable white margin, the photograph would be apt to give the same value to the white margin as to the intense light coming from the window, and if the white of the picture upon its dark background were allowed to maintain its high pitch it would be destructive to the harmony.

Again, in a bunch of flowers, made up of yellow daisies, pink carnations and violets, the yellow has higher value than the pink, and the pink than the violet, and the violet than the green foliage. Hence the necessity of the isochromatic plate to give the yellow the proper intensity. Nevertheless, the arranger of the bouquet might injudiciously dispose the flowers so as to give false values, even with a proper color value plate.

The modern tendency in values is in the direction of less contrast than would have been regarded as proper some years ago; that is, the values are more delicately managed, especially in portraiture. There is not that great contrast which was deemed necessary one time, between background and figure. The black of the dress of a lady, for instance, is not relieved by white lace trimmings, and the whole set against a gray ground to bring out the figure in relief, but the ground is very little lighter in tone than the drapery of the figure. To do this skilfully demands much tact to give any appearance of atmosphere between the figure and the background, and avoid it appearing as if plastered to the wall. In photography this is especially difficult, as the artist has no color to aid him in his selection of scale of tone, and one is often disgusted with the flat, smudgy pictures at our salons, which the photographer, in search of the novel, has produced in his endeavors to imitate some one who has achieved success in this difficult variety of portraiture.

We have seen some very beautiful photographs of snow scenes of white on white in which the values were delicately preserved. A mass of snow sufficiently relieved against the background of snow. The snow, practically speaking, was all equally white in nature, but the artist in managing the values contrived that there should be a difference in intensity between the broken masses of snow and the main body beneath and so secured a delicate relief in his picture without offending the artistic eye by heavy shadows and glaring intense high lights.

A photographer who believes in what he calls brilliancy of effect would have been fearful of producing a flat looking picture, and indeed an inexperienced photographer instead of securing delicacy of values would have made a very tame unnatural looking snow scene.

The causes of variation in pitch between objects of the same color is owing to the difference in position as regards the dominant light, difference in the amount of illumination they receive, and also in the difference of the quality of the object in reflecting light.

Those who would study the effect produced by skilful management of values, we would direct to the works of Velasquez and the modern French school of painters. Engravings of their work are accessible and are very instructive especially to the photographer.

The Dutch School thoroughly understood the importance of values, and were delicate in the management of relative tone if not always so delicate in choice of subject. It is this harmony of relation which atones for lack of sentiment or poetic aspiration. Their themes though exceedingly prosaic and commonplace and indeed vulgar are delightful from the subtle effect produced by knowledge of the values of the pictures.

Velasquez is always right in values. As a painter of nature he stands in marked advance of all the other old masters. There is vigor and at the same time delicacy in every touch.

To study values the beginner should begin indoors, inasmuch as the complication of light and shade out of doors is necessarily great.

Select a few objects, common domestic utensils of varying degrees of intensity from white to black, and arrange and group them with appropriate background.

First with some degree of contrast so as to give relief and atmosphere and at the same time gradation (not violent contrast) then as you proceed you may attempt more subtle harmonies.

Do not at first select too great a variety but begin with a half dozen objects. Get the keynote of the subject and seek to get the general tone correct. Always half close the eyes when comparing values. In this way the multitude of details will be obliterated and eliminated which is apt to distract the inexperienced attention from the values.

At first let the light be rather in your face, that is illuminating the objects from the back. In this way the objects in front relieve themselves easily from those behind. When the sun comes in from behind the photographer, true skill is necessary in perceiving values. The values are more delicate the less intense the source of illumination but the danger is in too much flatness.

The study of values requires a great deal of practice but the study is well worth the pains bestowed upon it, since values are the only means of correctly representing effects.

A FRIENDLY CHAT WITH THE AMATEUR

[CONCLUDED FROM JULY.]

ALIGHT cloudy day is the best time to take still water. When it is desired to photograph water in motion, as in rippling streams or in waterfalls, a shutter is of course necessary or at least a very rapid exposure; but it is not necessary to wind the shutter to the $\frac{1}{1000}$ of a second speed. Such an instantaneous exposure would give the appearance of petrifaction to the waterfall and really destroy all appearance of motion. Exposures of one-half second render moving water better than extremely rapid exposures, since there is really no blurring of any account because the particles of water always follow in the same track.

Duration of exposure generally troubles the beginner. What time? Of course every thing depends upon the character of the subject.

It is best for the beginner to confine his attention to the one kind of plate of standard rapidity and to get acquainted with the lens he is using.

Correct exposure is learned only by experience but with our rapid plates there is a tendency to over-expose. A good rule perhaps is "time for the shadows, let the high lights take care of themselves." I say perhaps because though the rule may prevent unpleasant chalky effects there is also danger of flatness.

On general principles use a lens of considerable length of focus. Concerning the amount of view to be included in the picture, that is what is called the angle of view, depends upon the relation to the focal length of the lens. That is the angle will be larger with a short focus.

It is a common failing with the beginner to try to get the largest angle of view possible. Now this is a mistake. If perfection of delination is desired or truthfulness of translation of perspective a long focus lens must be used and hence a necessary limitation of the field.

If a short focus lens is employed there will be an exaggeration often amounting to such a degree as to give a false conception of the scene.

Now the question will be asked how much of the field of view ought to be included in the picture? Here judgement or good

sense again must come to our aid. The view which our own angle of vision takes in is perhaps the best guide.

I believe the angle of normal vision is not above 60° , therefore if the photographer desires to carry to the mind a true impression of what his eye has seen, let him limit his angle of view, else the objects in the foreground will appear too large and the distance diminished too greatly. Therefore, wide angle lens should be used with caution.

A single lens may be used for landscape provided there are no prominent buildings in the view, but even if there are objects demanding the use of a rectilinear lens the distortion may be rendered less perceptible by keeping the lines of the building away from the margins of the plate.

COMMUNICATIONS

BATTLE CREEK, MICH., July 29, 1899.

Editor American Journal of Photography:

DEAR SIR—I am in receipt of the copy of the AMERICAN JOURNAL OF PHOTOGRAPHY for June and noticed therein a list of some old printing processes given by A. Hahn. He says it may not be out of place to remind the printer that beautiful prints may be had on the ordinary chloride of silver papers, by printing up the image half way and developing with very dilute metol or hydroquinone, to which a little gum arabic is added. I have given this a fair trial, using Solio and Albumen papers, and in stoneware trays, thoroughly washed and free from any dirty or foreign substance. I can get nothing satisfactory, even by previously washing free silver from prints. They either immediately turn black and disappear or tone in dirty muddy streaks. Just one print came up with the image *brilliant, beautiful carmine on a dark sage ground*, making the effect *magnificent*, but it seemed to fog and get streaky before it was thoroughly toned and spots of a much darker green appeared over the entire print. Another yielded a deep, rich brown, with a tinge of yellow in the ground, bordering on salmon. That, I got before washing out previously the silver. Can you tell me how to *get, and retain permanently*, the carmine images on the green ground? The effect (had I succeeded in retaining it), would be simply gorgeous, and the display, toned in this manner, be striking in the extreme. If you can not

tell me where I am at fault, can you put me in communication with Mr. Hahn? I mixed the 4 ozs. of developer in about 5 ozs. of water, which I thought made it plenty weak. Should not the paper after toning, or rather developing, be hardened in alum? They are very soft, and rub off or blister even when taken from ice water. Should I develop in light or dark room? The article is so written as to leave the one experimenting to do a lot of guessing. I want the carmine and green tone if there is a possibility of obtaining it. I use a great many formulas printed in the AMERICAN JOURNAL and find them to work all right, but this one down me.

Hoping you can throw some light on the subject, and thanking you, I am, Respectfully, JAMES F. WRIGHT,
245 Lake Ave.

DEVELOPING PARTLY PRINTED GELATIN CHLORIDE PAPER

[REPLY TO MR. WRIGHT.]

Editor American Journal of Photography:

DEAR SIR—On reading over my communication to the AMERICAN JOURNAL OF PHOTOGRAPHY, I see that I was not very explicit in my remarks about developing partly-printed chloride papers, but in justice to myself, I only incidently touched upon that subject towards the end of my paper.

I have never been able to produce the striking effects which Mr. Wright obtained and would recommend him to continue his experiments in that direction and report his results to the JOURNAL.

My method is that of Mr. William J. Wilson who has succeeded in producing the most perfect results with gelatin chloride papers —by development.

The first point is to consider what is the minimum amount of exposure necessary for after-development. A faint image of the darkest parts of the subject should be visible about the degree necessary for platinum paper exposure.

All the operations may be performed with dull gaslight.

Incandescent, gas or electric light may be used in place of sun-light for printing, an image being produced sufficiently intense

for development in about 15 minutes. A little over-exposure is not serious.

After exposure, immerse the prints in a solution of potassium-bromide 10% solution. This converts everything into bromide of silver, which is not so liable to fog under development as the chlorides or other silver salts.

Five or ten minutes in the bromide is sufficient.

DEVELOPER.

a.	Hydroquinone,.....	300 grains.
	Eikonogen,.....	120 grains.
	Water,.....	50 ounces.
	Sulphite of Soda,.....	1 ounce.
	Sulphuric Acid,.....	1 drachm.
b.	Carbonate of Potassa,.....	2 ounces.
	Water,.....	50 ounces.
	Bromide of Potassium,.....	120 grains.

Mix the solution in about equal proportions and add a drachm of gum arabic solution (1 oz. gum, 1 pint water).

Stop developing when the finest detail just begins to show, as there is a danger of carrying development too far. The image in the developer looks less dense than it is in reality, so that some judgment is needed to determine when to stop.

After development, place the print again in a 1 per cent. solution of bromide of potassium and wash for 5 or 10 minutes in running water.

Tone in the usual toning solutions if the color obtained is not just what is desired. Fix and wash as you would for ordinary Aristo papers.

Next time I will endeavor to be more explicit. Hoping my remarks will be of advantage to Mr. Wright, I remain

Yours, ALBERT HAHN,
Philadelphia

NEWS ITEMS

Haller-Kemper Co. are constantly adding novelties for the convenience of the amateur. Tonfixol, as its name implies, is a condensed combined toner and fixer, put up in the form of cartridges, which gives all kinds of silver prints pleasing tones quite equal to results obtained by separate toning and fixing baths.

Another novelty is Sensitol, a preparation for sensitizing note

paper, postal cards, silk, linen or any fabric, so that a picture may be printed thereon in a variety of pleasing tones.

The Eastman Co.'s latest hand camera is the No. 2 Folding Pocket Kodak, for pictures $3\frac{1}{2}$ in. square. It is handsomely made, very compact, and extremely portable. The No. 2 Folding Bull's Eye, same size, is similar, but less expensive. They also manufacture the Panorama Kodak, $3\frac{1}{2} \times 12$ ins., the most portable camera made for panoramic work.

One of the most attractive, if not the most attractive exhibits at the recent Convention of the Photographers' Association of America, held at Celeron-on-Chautauqua, was the exhibit of the Nepera Chemical Co. On entering the building, the first thing that attracted one's attention, was the beautiful display of prints made upon Velox paper, artistically framed, and hung against a tastefully decorated background of green velour. Some of the pictures exhibited included the work of many notable professional and amateur photographers, who have adopted this method of printing in preference to any other.

The Nepera Chemical Co. have this year introduced three novelties. One a machine, by means of which a large number of prints can be made in a few hours. The machine consists of a small box about two feet long, by a foot wide, and a foot deep, and contains a roll of sensitized paper from two to three hundred feet long. The negative is placed in the lid of the box, and the sensitized paper passes along beneath it. Once a correct exposure is obtained, only two motions are necessary for each picture. A lever is drawn up which exposes the paper beneath the negative, and also registers itself on a small cyclometer. Another handle is turned, which causes to pass beneath the negative, the strip of sensitized paper. With these two simple movements, it is possible for the operator to turn out five or six thousand prints in a single day. As the exposure in every case is exactly the same, it is natural that one print is exactly like the other. The company exhibited the machine at work, and it attracted a great deal of attention. They also exhibited some long strips of photographs made by this machine, and the remarkable evenness was at once apparent. As a matter of fact, there is absolutely no waste at all.

Another novelty was the double weight Special Rough paper. The thickness of this paper is so great that the prints can be

handled without fear of being torn or mutilated, and naturally require no mounting.

The third novelty referred to, was a sensitized postal card printed on one side with the usual lettering required by Act of Congress, and including a place for a one cent stamp. The other side was prepared with a Velox emulsion. The company exhibited two frames containing a collection of these printed postal cards, including some very choice little bits, taken from parts of negatives. Indeed by skillful vignetting, it is possible to obtain a choice little bit from almost any negative in the posession of the amateur or professional photographer.

The Forty-Fourth Annual Exhibition of the Royal Photographic Society of Great Britain, will be held from September 25th to November 11th, at 59 Pall Mall, London. The exhibition is open to photographers on this side and an opportunity is thus afforded the brethren in America to show their fine work to the British public.

Entry blanks containing full particulars have been sent us for distribution. Call for or send stamp and a copy will be sent you from the office of the AMERICAN JOURNAL OF PHOTOGRAPHY.

Messrs. Haller-Kemper Co., of Chicago, desire us to inform our readers that their well-known and widely-used developing agent, Tolidol, is an original developer, distinct from others on the market, containing no metol, as has been falsely asserted by certain parties.

Tolidol is assuredly a most energetic developer, capable of producing most excellent results, as we can attest from personal experience, and as was reported by a special committee of the leading photographic society of America. Backed by a phalanx of practical workers, we think there is no need of fear that any sensible person will be influenced by those whose only purpose in misrepresentation is envy of its deserved popularity.

The Philadelphia Photographic Salon (2nd year) is to be opened in this city in October.

Mr. Robert S. Redfield, of the Photographic Society of Philadelphia, 10 S. 18th St., will furnish detailed prospectuses to any who are desirous of exhibiting. Foreign exhibitors are requested to make as early application as possible to Mr. A. Horsley Hinton,

1 Creed Lane, London, Eng., as all exhibits should be here by the 1st of October.

The Salon, which has been such a success from an artistic point, is under the joint management of the Pennsylvania Academy of Fine Arts and the Philadelphia Photographic Society.

The Salon will evidently be the cynosure for every photographic eye, and undoubtedly will advance materially the art status of photography in our country.

The recently introduced developer Adurol, is said to possess virtues standing between Metol and Hydroquinone. It is more controllable than Metol and gives more harmonious results than Hydroquinone, is easily dissolved and does not require strong alkaline solutions. The mixed developer does not discolor and hence may be repeatedly used. Adurol is a bromide preparation of Hydroquinone. Dr. Eder gives the following formulæ:

CONCENTRATED SOLUTION.

Carbonate potassa,.....	120 grms.
Sulphite soda,.....	75 grms.
Adurol,.....	15 grms.
Water,.....	200 c. c. m.

For use. 1 part to 10 or 15 of water.

FOR SEPARATE SOLUTIONS.

A—sodium sulphite,.....	50 grms.
Adurol,.....	10 grms.
Water,.....	500 c. c. m.
B—Carbonate potassa,.....	60 grms.
Water,.....	500 c. c. m.

For normal exposures equal parts.

A comparison of Hydroquinone with Adurol yielded the following results:

Under the same conditions of temperature, the picture with Adurol appeared quicker and development was sooner accomplished than when Hydroquinone was used.

The high lights and shadows quickly appear and the half-tones are gradually built up and the whole effect is softer than with Hydroquinone.

Adurol was found to be as suitable for studio portraiture as for landscapes and instantaneous exposures.

The Sensitometer test developed that Adurol was twice as energetic as Hydroquinone. The deposit formed is a beautiful grey black with excellent rendition of detail.

AMERICAN JOURNAL OF PHOTOGRAPHY

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Advertisements will be inserted in this column at the rate of 10 cents per line of seven words. Display lines will be charged double. Cash must be in every case accompany copy, which should reach us not later than the 8th of each month.

A WELL-APPOINTED STUDIO, at Canajoharie, N. Y. Population, 3500, with large surrounding territory; equipped with good outfit, up to 11 x 14, also 8 x 10 view camera, 8000 negatives which are paying the rent; 1000 views, negatives extra 8 x 10. Good prices for work; cab. \$5.00 a doz. Large operating room, north light; fine reception room, big printing and dark room; doing a paying business; good reasons for selling; can be bought reasonable—a fine chance. Address, A. LLOYD, Canajoharie, N. Y., or 23 and 25 Main St., Amsterdam, N. Y.

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Advertisements of Operators Seeking Situations will be inserted Free of charge.

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SITUATION WANTED by an operator of experience and ability; competent to take entire charge. Address "OPERATOR," 78 4th Ave., New York, N. Y.

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LITERARY NOTES

The Photo-Miniature, for July, "wanes not from the high purpose of its prime," but rather waxes to the full measure of its promised excellence.

The number treats of photography out-of-doors, and touches more especially upon the practical rather than the artistic phase of outdoor photography, although the many fine pictures introduced quite as eloquently proclaim the possibilities of photography in the direction of art as the fluent pen of the ready writer.

The beginner need not err for want of good, practical information in the management of his instrument, in the treatment of his special subject, and the chemical and mechanical manipulation of his exposures.

Naturalistic Photography.—Dr. P. H. Emerson Cantab.

The author of this book, evidently holds to the dictum that "Art is the personal expression of a personal vision of nature or the ideal."

The link binding nature, art and photography together in a kinship is decoration. The artist admires nature when she sings in harmony—and that harmony is attained when she is decorative, and likewise he admires art and photography when they are harmonious, that is decorative.

A decorative photograph is therefore a reflection by mechanical means of nature when nature "sings in tune," the ability and taste of the photographer depending upon his power of determining when nature is in tune. In a word he must have true perception of the beautiful to produce a picture and then he may call in the camera, pure mechanical means, to translate or reproduce his conception.

But the author goes on a little further. The mechanical means are not to be taken into consideration. It is indifferent what tools are employed, whatever dodges are resorted to for effect, provided the results are in terms of his proposition, that is decorative. For no photograph can be said to have any art quality unless it is decorative.

This is what makes photographs and photographs, what differentiates the few from the multitude. But there are still higher qualities, the photograph must be true to nature but illusively